

# ALICE'S ADVENTURES IN WONDERLAND

By LEWIS CARROLL

With Illustrations by  
JOHN TENNIEL

IN

PITMAN'S SHORTHAND

NEW ERA EDITION





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BY  
LEWIS CARROLL

WITH ILLUSTRATIONS BY JOHN TENNIEL

PRINTED IN THE INTERMEDIATE  
STAGE OF PITMAN'S SHORTHAND

*NEW ERA EDITION*

*Isaac Pitman*

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*The ordinary type edition published  
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forms the key to the shorthand.*

BY LEWIS CARROLL







5.

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## CHAPTER I

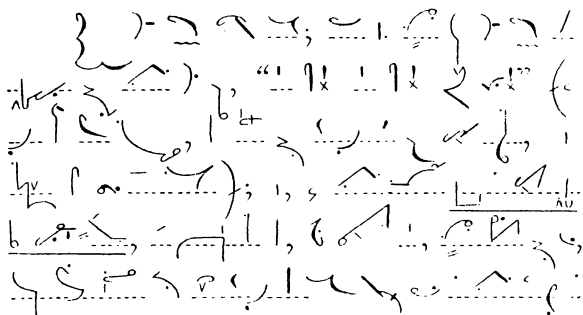
### DOWN THE RABBIT HOLE



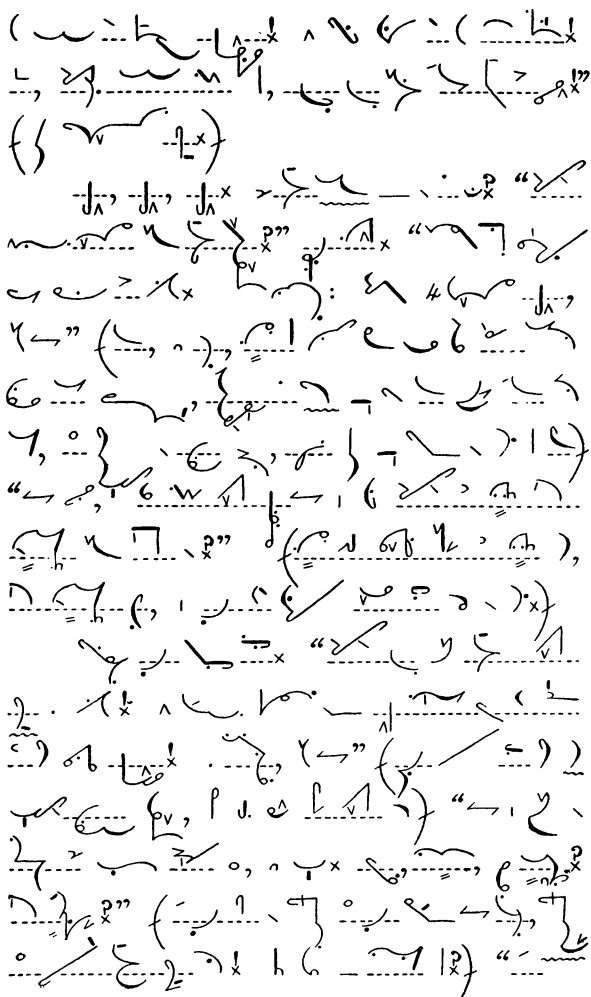
LICE

. . .  
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١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠











١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

“١٠١، ١٠٢، ١٠٣، ١٠٤، ١٠٥، ١٠٦، ١٠٧، ١٠٨، ١٠٩، ١١٠، ١١١، ١١٢، ١١٣، ١١٤، ١١٥، ١١٦، ١١٧، ١١٨، ١١٩، ١٢٠، ١٢١، ١٢٢، ١٢٣، ١٢٤، ١٢٥، ١٢٦، ١٢٧، ١٢٨، ١٢٩، ١٣٠، ١٣١، ١٣٢، ١٣٣، ١٣٤، ١٣٥، ١٣٦، ١٣٧، ١٣٨، ١٣٩، ١٤٠، ١٤١، ١٤٢، ١٤٣، ١٤٤، ١٤٥، ١٤٦، ١٤٧، ١٤٨، ١٤٩، ١٥٠، ١٥١، ١٥٢، ١٥٣، ١٥٤، ١٥٥، ١٥٦، ١٥٧، ١٥٨، ١٥٩، ١٦٠، ١٦١، ١٦٢، ١٦٣، ١٦٤، ١٦٥، ١٦٦، ١٦٧، ١٦٨، ١٦٩، ١٧٠، ١٧١، ١٧٢، ١٧٣، ١٧٤، ١٧٥، ١٧٦، ١٧٧، ١٧٨، ١٧٩، ١٨٠، ١٨١، ١٨٢، ١٨٣، ١٨٤، ١٨٥، ١٨٦، ١٨٧، ١٨٨، ١٨٩، ١٩٠، ١٩١، ١٩٢، ١٩٣، ١٩٤، ١٩٥، ١٩٦، ١٩٧، ١٩٨، ١٩٩، ٢٠٠”

٢٠١ ٢٠٢ ٢٠٣ ٢٠٤ ٢٠٥ ٢٠٦ ٢٠٧ ٢٠٨ ٢٠٩ ٢١٠ ٢١١ ٢١٢ ٢١٣ ٢١٤ ٢١٥ ٢١٦ ٢١٧ ٢١٨ ٢١٩ ٢٢٠ ٢٢١ ٢٢٢ ٢٢٣ ٢٢٤ ٢٢٥ ٢٢٦ ٢٢٧ ٢٢٨ ٢٢٩ ٢٣٠ ٢٣١ ٢٣٢ ٢٣٣ ٢٣٤ ٢٣٥ ٢٣٦ ٢٣٧ ٢٣٨ ٢٣٩ ٢٤٠ ٢٤١ ٢٤٢ ٢٤٣ ٢٤٤ ٢٤٥ ٢٤٦ ٢٤٧ ٢٤٨ ٢٤٩ ٢٥٠ ٢٥١ ٢٥٢ ٢٥٣ ٢٥٤ ٢٥٥ ٢٥٦ ٢٥٧ ٢٥٨ ٢٥٩ ٢٦٠ ٢٦١ ٢٦٢ ٢٦٣ ٢٦٤ ٢٦٥ ٢٦٦ ٢٦٧ ٢٦٨ ٢٦٩ ٢٧٠ ٢٧١ ٢٧٢ ٢٧٣ ٢٧٤ ٢٧٥ ٢٧٦ ٢٧٧ ٢٧٨ ٢٧٩ ٢٨٠ ٢٨١ ٢٨٢ ٢٨٣ ٢٨٤ ٢٨٥ ٢٨٦ ٢٨٧ ٢٨٨ ٢٨٩ ٢٩٠ ٢٩١ ٢٩٢ ٢٩٣ ٢٩٤ ٢٩٥ ٢٩٦ ٢٩٧ ٢٩٨ ٢٩٩ ٣٠٠

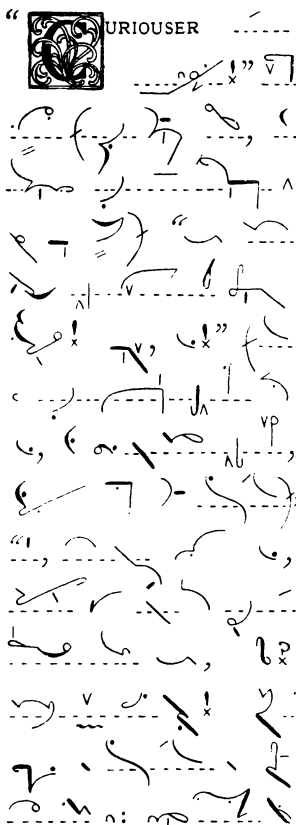
٣٠١ ٣٠٢ ٣٠٣ ٣٠٤ ٣٠٥ ٣٠٦ ٣٠٧ ٣٠٨ ٣٠٩ ٣١٠ ٣١١ ٣١٢ ٣١٣ ٣١٤ ٣١٥ ٣١٦ ٣١٧ ٣١٨ ٣١٩ ٣٢٠ ٣٢١ ٣٢٢ ٣٢٣ ٣٢٤ ٣٢٥ ٣٢٦ ٣٢٧ ٣٢٨ ٣٢٩ ٣٣٠ ٣٣١ ٣٣٢ ٣٣٣ ٣٣٤ ٣٣٥ ٣٣٦ ٣٣٧ ٣٣٨ ٣٣٩ ٣٤٠ ٣٤١ ٣٤٢ ٣٤٣ ٣٤٤ ٣٤٥ ٣٤٦ ٣٤٧ ٣٤٨ ٣٤٩ ٣٥٠ ٣٥١ ٣٥٢ ٣٥٣ ٣٥٤ ٣٥٥ ٣٥٦ ٣٥٧ ٣٥٨ ٣٥٩ ٣٦٠ ٣٦١ ٣٦٢ ٣٦٣ ٣٦٤ ٣٦٥ ٣٦٦ ٣٦٧ ٣٦٨ ٣٦٩ ٣٧٠ ٣٧١ ٣٧٢ ٣٧٣ ٣٧٤ ٣٧٥ ٣٧٦ ٣٧٧ ٣٧٨ ٣٧٩ ٣٨٠ ٣٨١ ٣٨٢ ٣٨٣ ٣٨٤ ٣٨٥ ٣٨٦ ٣٨٧ ٣٨٨ ٣٨٩ ٣٩٠ ٣٩١ ٣٩٢ ٣٩٣ ٣٩٤ ٣٩٥ ٣٩٦ ٣٩٧ ٣٩٨ ٣٩٩ ٤٠٠

١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

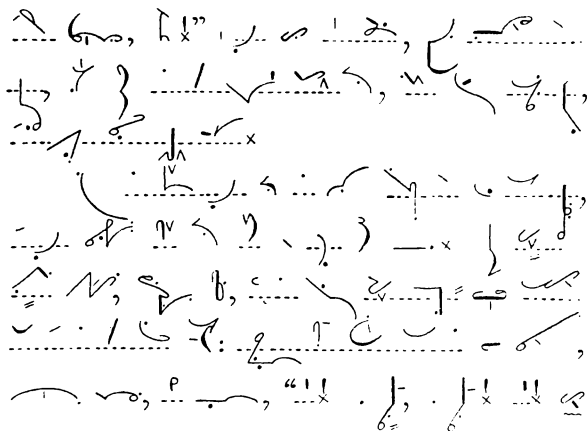


## CHAPTER II

### THE POOL OF TEARS









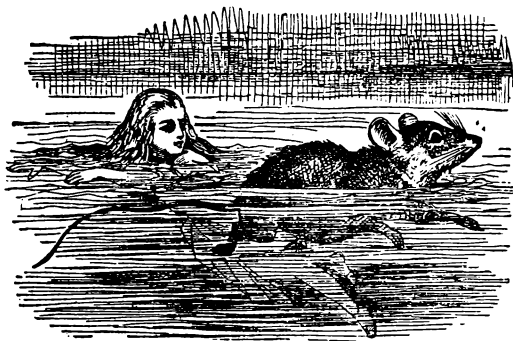


Handwritten Urdu calligraphy practice on lined paper. The text consists of multiple lines of cursive script, likely representing a poem or prose passage. The writing is fluid and elegant, characteristic of traditional Urdu calligraphy.







[illegible]



Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is written in a cursive style, typical of early manuscript notation.





"٤ ٣ ٢" ١ ٤ x  
 "٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x  
 "٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x  
 "٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x

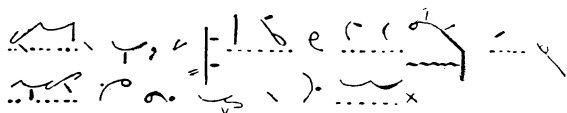
٤ ٣ ٢ ١ ٤ x  
 ٤ ٣ ٢ ١ ٤ x  
 ٤ ٣ ٢ ١ ٤ x  
 ٤ ٣ ٢ ١ ٤ x  
 ٤ ٣ ٢ ١ ٤ x  
 ٤ ٣ ٢ ١ ٤ x  
 ٤ ٣ ٢ ١ ٤ x  
 ٤ ٣ ٢ ١ ٤ x

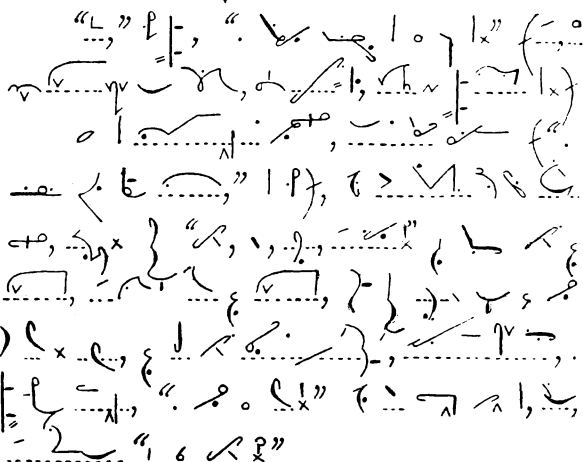
"٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x  
 "٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x  
 "٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x

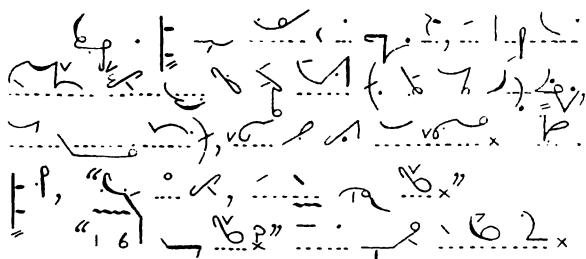
"٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x  
 "٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x  
 "٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x

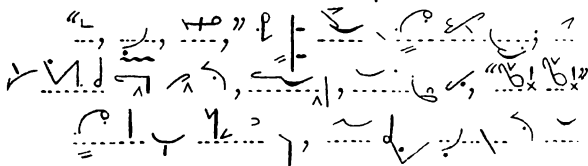
"٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x  
 "٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x  
 "٦ ٥ ٤ ٣ ٢ ١" ٤ ٣ ٢ ١ ٤ x











١. ٢. ٣. ٤. ٥. ٦. ٧. ٨. ٩. ١٠. ١١. ١٢. ١٣. ١٤. ١٥. ١٦. ١٧. ١٨. ١٩. ٢٠. ٢١. ٢٢. ٢٣. ٢٤. ٢٥. ٢٦. ٢٧. ٢٨. ٢٩. ٣٠. ٣١. ٣٢. ٣٣. ٣٤. ٣٥. ٣٦. ٣٧. ٣٨. ٣٩. ٤٠. ٤١. ٤٢. ٤٣. ٤٤. ٤٥. ٤٦. ٤٧. ٤٨. ٤٩. ٥٠. ٥١. ٥٢. ٥٣. ٥٤. ٥٥. ٥٦. ٥٧. ٥٨. ٥٩. ٦٠. ٦١. ٦٢. ٦٣. ٦٤. ٦٥. ٦٦. ٦٧. ٦٨. ٦٩. ٧٠. ٧١. ٧٢. ٧٣. ٧٤. ٧٥. ٧٦. ٧٧. ٧٨. ٧٩. ٨٠. ٨١. ٨٢. ٨٣. ٨٤. ٨٥. ٨٦. ٨٧. ٨٨. ٨٩. ٩٠. ٩١. ٩٢. ٩٣. ٩٤. ٩٥. ٩٦. ٩٧. ٩٨. ٩٩. ١٠٠.



6 6 \ 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150

151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250

251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300

"Fury said to  
   a mouse, That  
     he met  
       in the  
        house,  
       'Let us  
        both go  
       to law :  
       I will  
   prosecute  
   you.—  
   Come, I'll  
     take no  
       denial ;  
       We must  
        have a  
        trial :  
        For  
        really  
        this  
        morning  
        I've  
        nothing  
        to do.'  
   Said the  
   mouse to  
   the cur,  
   ' Such a  
     trial,  
   dear sir,  
   With no  
   jury or  
   judge,  
   would be  
   wasting  
     our breath.'  
   'I'll be—  
   judge,  
   I'll be  
   jury,'  
   Said  
   cunning  
     old Fury ;  
   'I'll try  
     the whole  
       cause,  
       and  
       condema  
       you  
       to  
       death.'"





## THE RABBIT SENDS IN A LITTLE BILL

Handwritten Urdu calligraphy practice on lined paper. The text includes various words and phrases written in a cursive style, such as "میں نے", "تو", "اور", "پھر", "اس کے بعد", "جس سے", "جو", "کے", "کو", "پر", "تill", "اور", "پھر", "اس کے بعد", "جس سے", "جو", "کے", "کو", "پر".





Handwriting practice on lined paper showing various cursive letters and symbols, including 'y', 'x', 'v', 'w', 'z', 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and punctuation marks like commas, periods, and exclamation points.

ا ب ج د ه و ز ح ط ق ك ل م ن هـ ي ر ف ص ظ  
س ش غ خ د ذ ر ز س هـ ط ق ك ل م ن هـ ي ر ف ص ظ

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is written in a cursive style, typical of early manuscript notation.

Handwritten practice lines for the letter 'ب' (Ba) in Urdu script, showing various strokes and positions on a three-line grid.



“I am,” said Alice, “I am  
 a little girl, and I am  
 very, very, very, very, very  
 much, much, much, much, much  
 more, more, more, more, more  
 than, than, than, than, than  
 any, any, any, any, any  
 other, other, other, other, other  
 girl, girl, girl, girl, girl  
 in, in, in, in, in  
 the, the, the, the, the  
 world, world, world, world, world.”  
 “I am,” said Alice, “I am  
 a little girl, and I am  
 very, very, very, very, very  
 much, much, much, much, much  
 more, more, more, more, more  
 than, than, than, than, than  
 any, any, any, any, any  
 other, other, other, other, other  
 girl, girl, girl, girl, girl  
 in, in, in, in, in  
 the, the, the, the, the  
 world, world, world, world, world.”

"... , ... "x" ...  
 ... , ...  
 ... "x" ...

... , ...  
 ... ; ...  
 ...

"... "x" ...  
 ... "x" ...  
 ...  
 ...  
 ...

... , ...  
 ... , ...  
 ...  
 ...

"... "x" ...  
 ... , ...  
 ...  
 ...

{ 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 }







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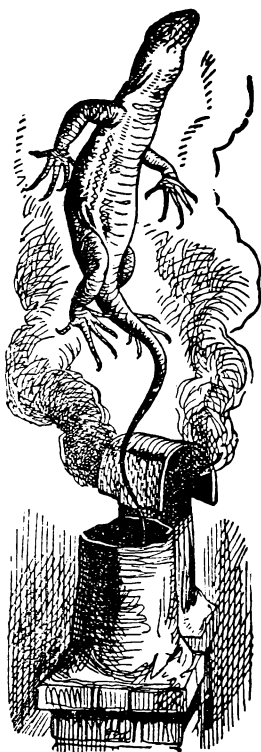
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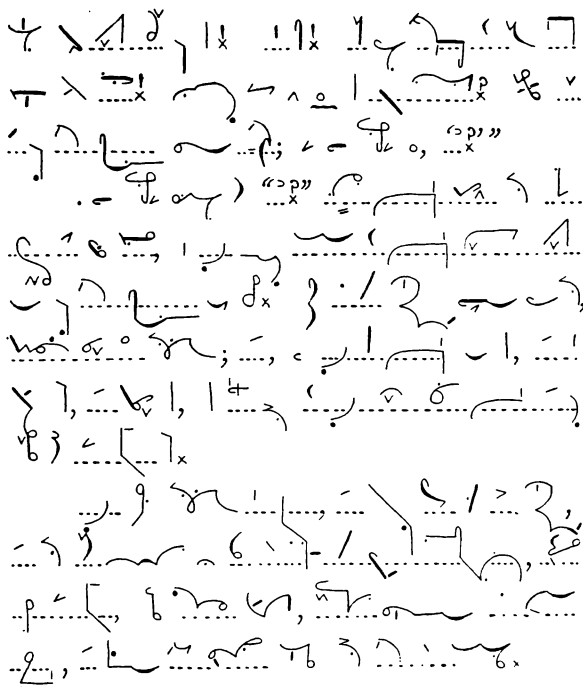


١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠



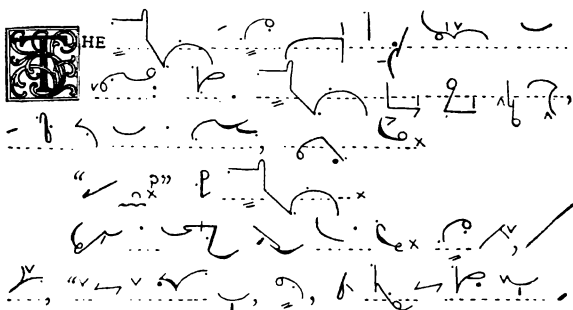
Handwriting practice sheet for Urdu script, featuring ten rows of cursive letters and symbols on lined paper. The letters are written in a fluid, connected style, typical of Urdu calligraphy. The practice includes various forms of the letter 'Alif' (ا) and other characters, demonstrating different strokes and connections.

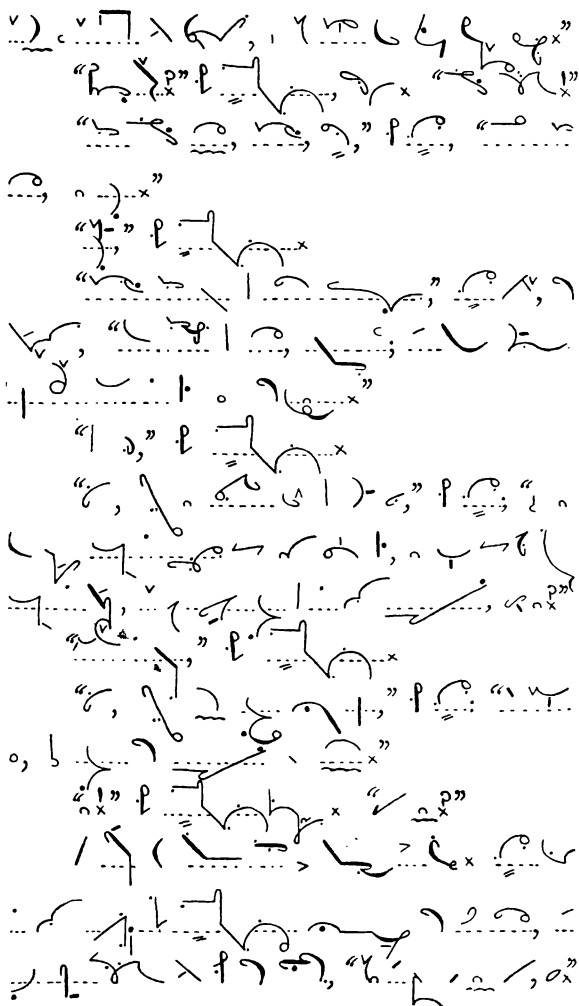
Handwritten musical notation on four-line staves. The notation includes various notes, rests, and clefs, with some notes marked with 'x' and 'v'.



## CHAPTER V

## ADVICE FROM A CATERPILLAR







“✓ ٢, (.....).....P,  
 “..... ٢ ٢ ٢ ٢;  
 ..... ٢ ٢ ٢ ٢  
 ١ (.....)....., ٦ ٢ ٢”



“.....)..... ٢ ٢,  
 “..... ٢ ٢;  
 ١, ..... ٢ ٢,  
 ..... ٢ ٢ ٢ ٢”



"✓ ٢," ٢ ٢, "٥ ٧ ٢ ٤,  
٢ ٢ ٢ ٢ ٢;  
٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢  
٢, ٢ ٢ ٢ ٢"



"٧ ٢," ٢ ٢, ٢ ٢ ٢ ٢ ٢,  
"٧ ٢ ٢ ٢ ٢ ٢ ٢  
٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢  
٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢"





"✓ 2," p. 1, "✓ 6 / 2.  
 ( wavy line ) }  
 " o 1 2 3 4 5 6 7 8 9 10 11 12  
 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12"



"✓ 1," p. 1, "✓ 2 > 3;  
 ( wavy line ) }  
 1 2 3 4 5 6 7 8 9 10 11 12  
 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12"



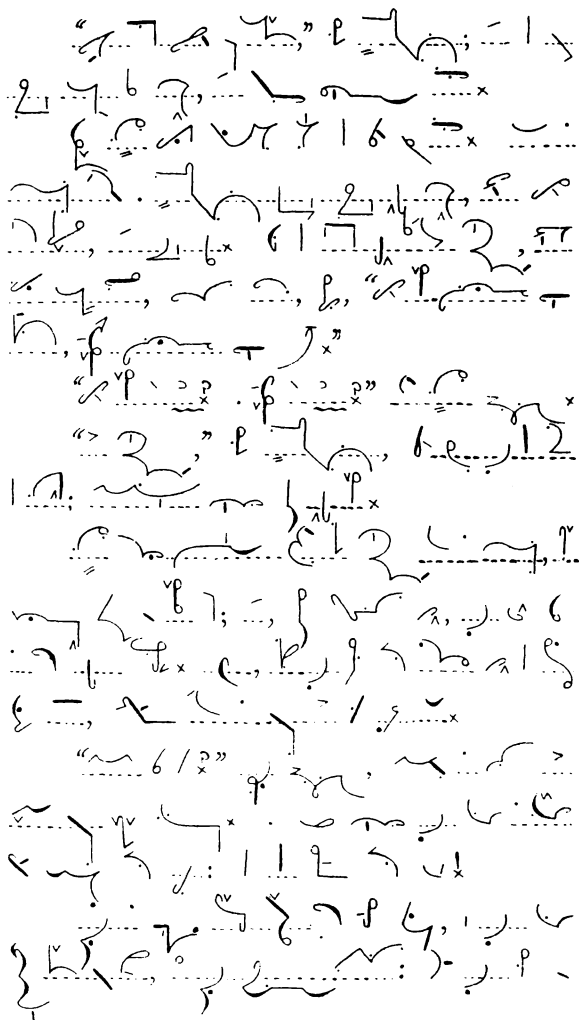
"✓", "P", "Q", "R", "S", "T", "U", "V", "W", "X", "Y", "Z",  
 ( ) , . : ;  
 & \* + - = % ^ \_ { } ~ ` | ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾  
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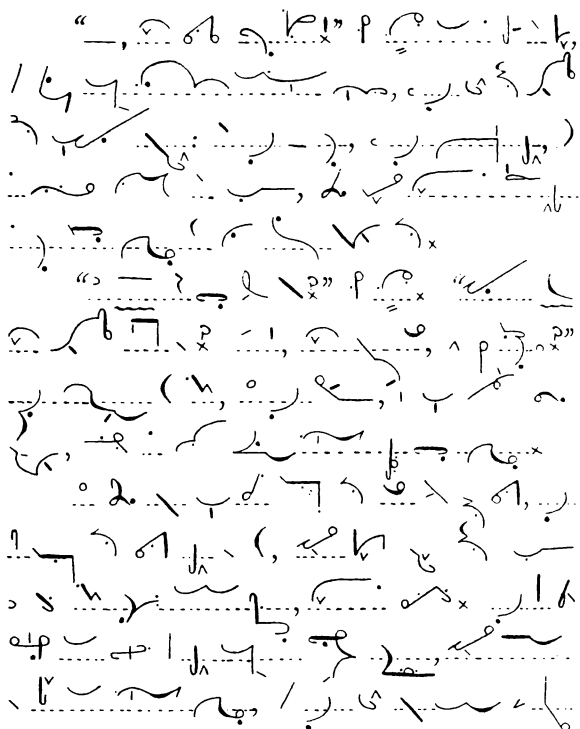
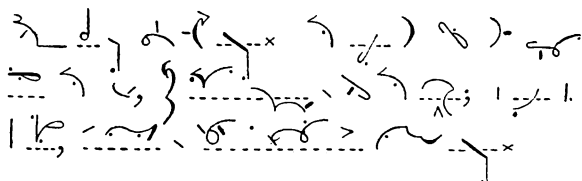


“y w g, b i,”  
p o x “t — i d x  
h ( — ) y l x  
/ i , i — — — — — i x”











جہاں ————— جہاں، جہاں  
 "جہاں، جہاں" پہلے "جہاں"  
 جہاں

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 "جہاں، جہاں" پہلے "جہاں"

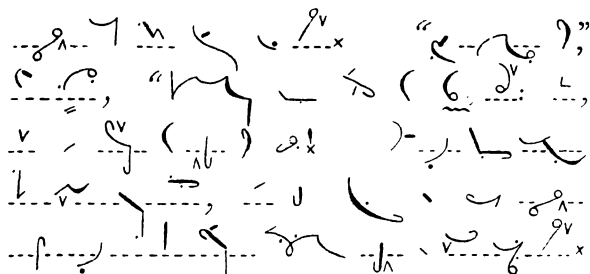
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 "جہاں، جہاں" پہلے "جہاں"

جہاں، جہاں  
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جہاں، جہاں  
 "جہاں، جہاں" پہلے "جہاں"

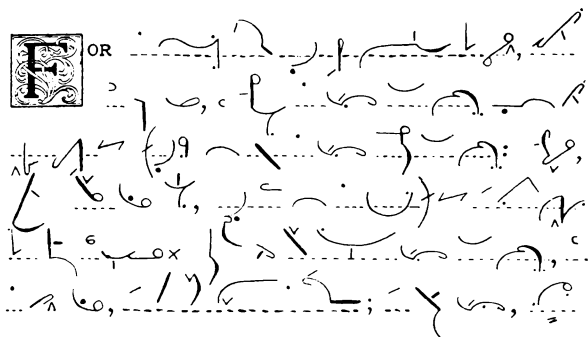


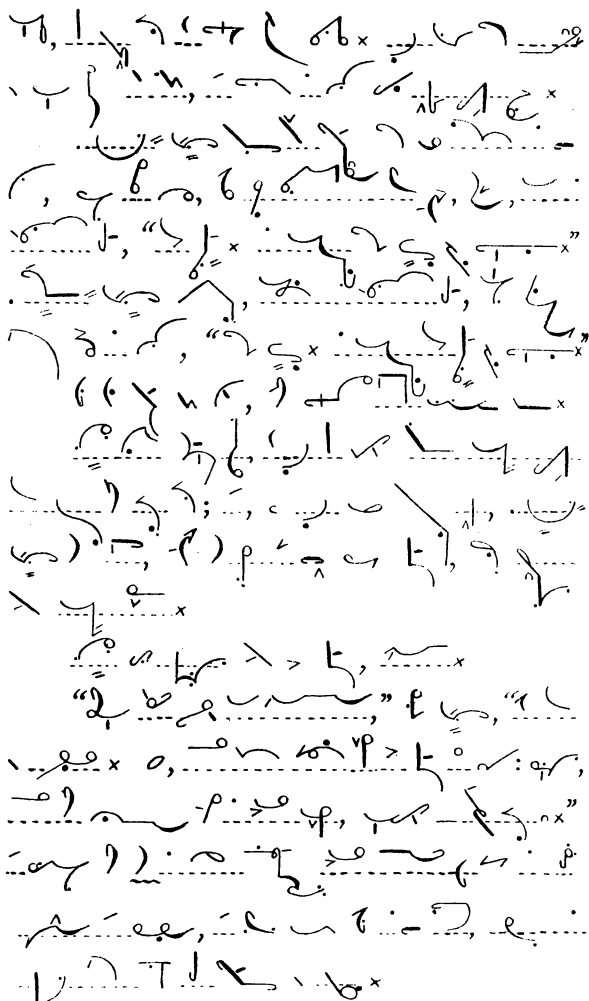




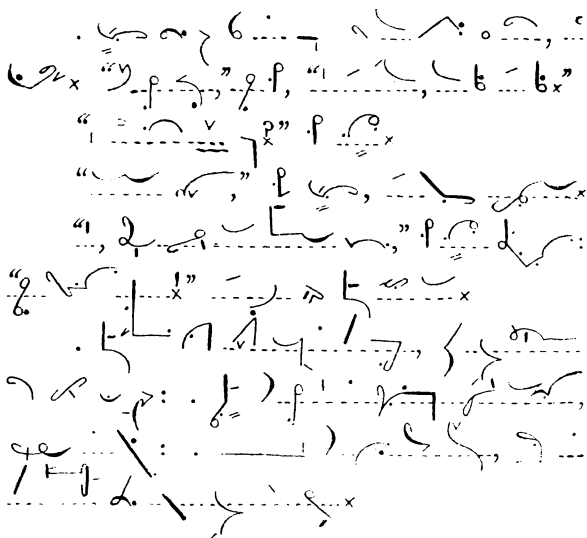
# CHAPTER VI

## PIG AND PEPPER











1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

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1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

١. ٢. ٣. ٤. ٥. ٦. ٧. ٨. ٩. ١٠. ١١. ١٢. ١٣. ١٤. ١٥. ١٦. ١٧. ١٨. ١٩. ٢٠. ٢١. ٢٢. ٢٣. ٢٤. ٢٥. ٢٦. ٢٧. ٢٨. ٢٩. ٣٠. ٣١. ٣٢. ٣٣. ٣٤. ٣٥. ٣٦. ٣٧. ٣٨. ٣٩. ٤٠. ٤١. ٤٢. ٤٣. ٤٤. ٤٥. ٤٦. ٤٧. ٤٨. ٤٩. ٥٠. ٥١. ٥٢. ٥٣. ٥٤. ٥٥. ٥٦. ٥٧. ٥٨. ٥٩. ٦٠. ٦١. ٦٢. ٦٣. ٦٤. ٦٥. ٦٦. ٦٧. ٦٨. ٦٩. ٧٠. ٧١. ٧٢. ٧٣. ٧٤. ٧٥. ٧٦. ٧٧. ٧٨. ٧٩. ٨٠. ٨١. ٨٢. ٨٣. ٨٤. ٨٥. ٨٦. ٨٧. ٨٨. ٨٩. ٩٠. ٩١. ٩٢. ٩٣. ٩٤. ٩٥. ٩٦. ٩٧. ٩٨. ٩٩. ١٠٠.

(١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠)

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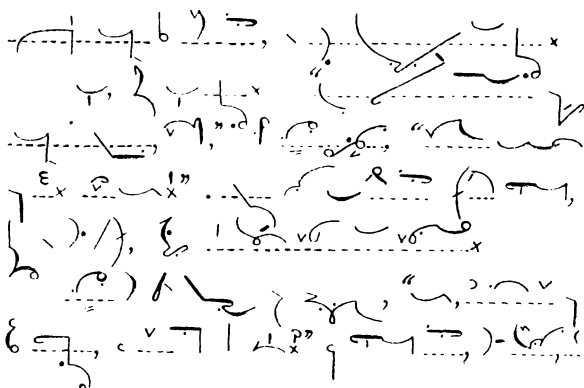
١. ٢. ٣. ٤. ٥. ٦. ٧. ٨. ٩. ١٠. ١١. ١٢. ١٣. ١٤. ١٥. ١٦. ١٧. ١٨. ١٩. ٢٠. ٢١. ٢٢. ٢٣. ٢٤. ٢٥. ٢٦. ٢٧. ٢٨. ٢٩. ٣٠. ٣١. ٣٢. ٣٣. ٣٤. ٣٥. ٣٦. ٣٧. ٣٨. ٣٩. ٤٠. ٤١. ٤٢. ٤٣. ٤٤. ٤٥. ٤٦. ٤٧. ٤٨. ٤٩. ٥٠. ٥١. ٥٢. ٥٣. ٥٤. ٥٥. ٥٦. ٥٧. ٥٨. ٥٩. ٦٠. ٦١. ٦٢. ٦٣. ٦٤. ٦٥. ٦٦. ٦٧. ٦٨. ٦٩. ٧٠. ٧١. ٧٢. ٧٣. ٧٤. ٧٥. ٧٦. ٧٧. ٧٨. ٧٩. ٨٠. ٨١. ٨٢. ٨٣. ٨٤. ٨٥. ٨٦. ٨٧. ٨٨. ٨٩. ٩٠. ٩١. ٩٢. ٩٣. ٩٤. ٩٥. ٩٦. ٩٧. ٩٨. ٩٩. ١٠٠.

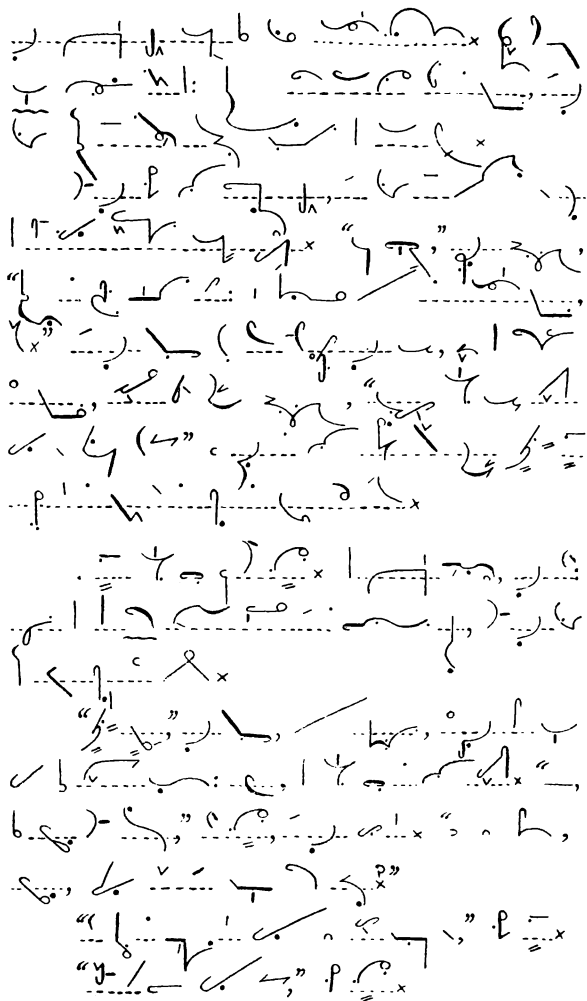


كـ مـ نـ هـ وـ زـ حـ طـ يـ قـ كـ  
 لـ مـ نـ هـ وـ زـ حـ طـ يـ قـ كـ  
 لـ مـ نـ هـ وـ زـ حـ طـ يـ قـ كـ  
 لـ مـ نـ هـ وـ زـ حـ طـ يـ قـ كـ  
 لـ مـ نـ هـ وـ زـ حـ طـ يـ قـ كـ  
 لـ مـ نـ هـ وـ زـ حـ طـ يـ قـ كـ

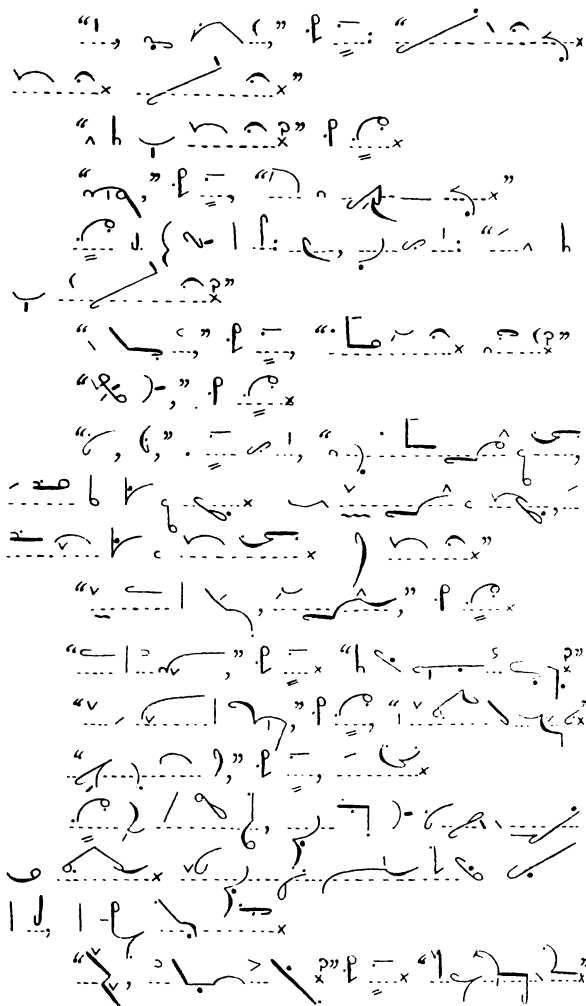
ا ب ج د ه و ز ح ط ي ق ك  
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 ل م ن ه و ز ح ط ي ق ك  
 ل م ن ه و ز ح ط ي ق ك











Handwritten musical notation on a five-line staff, featuring various notes, rests, and dynamic markings. The notation is dense and appears to be a single melodic line. The notes are mostly eighth and sixteenth notes, with some longer note values. There are several rests of varying durations. The handwriting is fluid and expressive, typical of a composer's sketch or a performer's notation. The staff is divided into five lines by four horizontal dashed lines. The notation is written in black ink on a white background.

## A MAD TEA-PARTY



**HERE**

HERE

Handwritten musical notation on a five-line staff, featuring various notes, rests, and dynamic markings. The notation is written in a cursive style, typical of handwritten musical scores. The staff is divided into measures by vertical bar lines. The notes are written on the lines and spaces, with some notes having stems and flags. There are also rests and dynamic markings like 'p' (piano) and 'f' (forte) visible. The handwriting is fluid and expressive, suggesting a personal or working manuscript.

"3" p. 1

[illegible][illegible]





"—) , " p . x

"( ~ ) . , " . x

" , " , ; " v v v v v

) . x , n p x "

" ~ : x " p . x " , v b b )

( v v , m ~ : v , v ) " .

" b b ) , " . , " ( v v v v

' m ~ : v v v x "

" b b ) , " . , x \

b , " ( v } c v , m ~ : v

v x "

" a : ~ : , " p . , - . b

v \ p . ~ : , v b b b b

- v b b b b , x

. b v x " p x "

p , b , v : a b b b b

! a b , b b b b b x

b : , p , " b x "

" ~ : x " p . x " b v v v v x "

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is written in a cursive style, typical of early 20th-century manuscript notation. The staff is divided into measures by vertical bar lines. The notes are written in a fluid, connected manner, with some notes having stems and others being beamed together. The overall appearance is that of a personal or working manuscript, possibly for a song or a piece of music.















Handwritten musical notation on a five-line staff, featuring various notes, rests, and clefs. The notation is written in a cursive style, typical of early 20th-century manuscript notation. The staff is divided into measures by vertical bar lines. The notation includes various note values, rests, and clefs, suggesting a complex musical composition. The handwriting is fluid and expressive, with some notes and rests written in a more stylized manner. The overall appearance is that of a personal or working manuscript, rather than a formal printed score.

“... 2, ... : “... M, 6  
 ... , ... , ... , ...  
 ... , ... , ...  
 ... ”

“... , ... , ... ”

“... ”

... ; ...

... , ... , ...

... , ... , ...

... , ... , ...

... , ... , ...

“... , ... ”















## CHAPTER VIII

## THE QUEEN'S CROQUET-GROUND



**LARGE**

**LARGE**          

“ $\rightarrow \wedge |$ ,” p.  $\frac{v}{=}$ ,  $\cup$ ,  $\delta$ ,  $\downarrow_x$   
 “ $\mathcal{P}$   $\Delta$   $\vee$   $\wedge_x$ ”

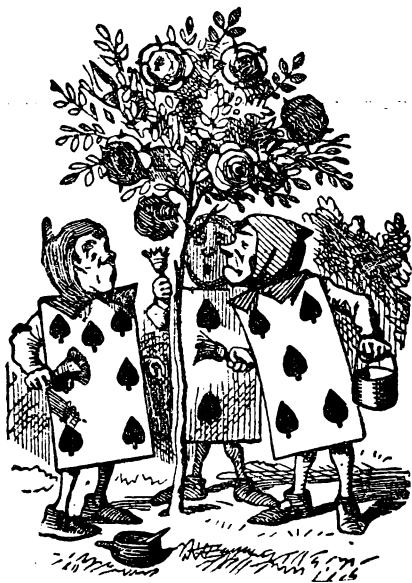
/ e - - - - - > f, "6 1, { 1 2  
 e - 6 1"

"△ √ ~ □ x" p { ... x "v ~ c  
). 4 ∫ n b ... ∇ x"

"    <sub>x</sub>p"<sub>x</sub> p q , ! e o<sub>x</sub>

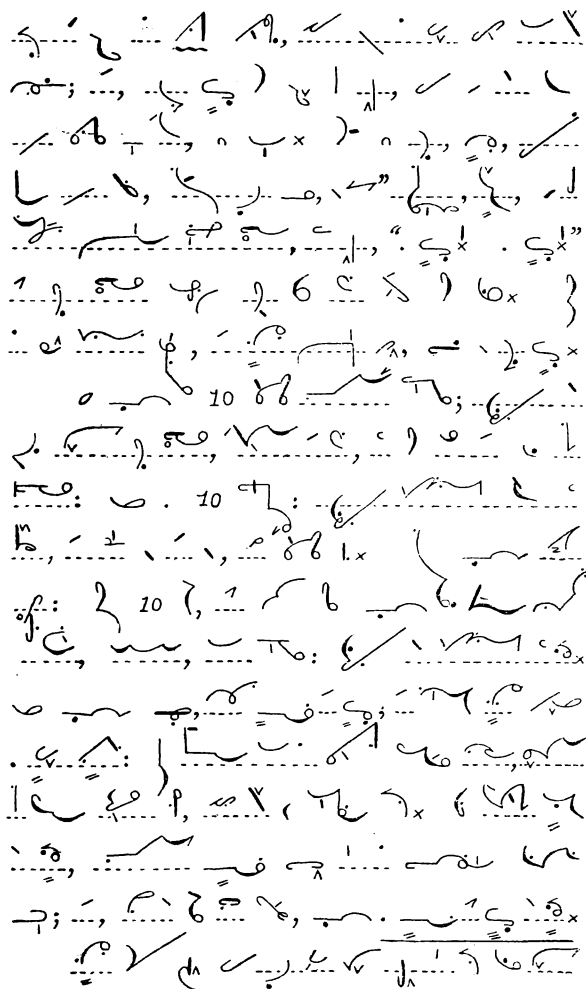
[illegible]

“o, | o o - - - - -”  $\dot{P}$  { - - - - - } “N”



The King of Spades, the Queen of Spades,  
 the King of Hearts, the Queen of Hearts,  
 the King of Diamonds, the Queen of Diamonds,  
 the King of Clubs, the Queen of Clubs,  
 the King of Spades, the Queen of Spades,

"The King of Spades, the Queen of Spades,  
 the King of Hearts, the Queen of Hearts,  
 the King of Diamonds, the Queen of Diamonds,  
 the King of Clubs, the Queen of Clubs,

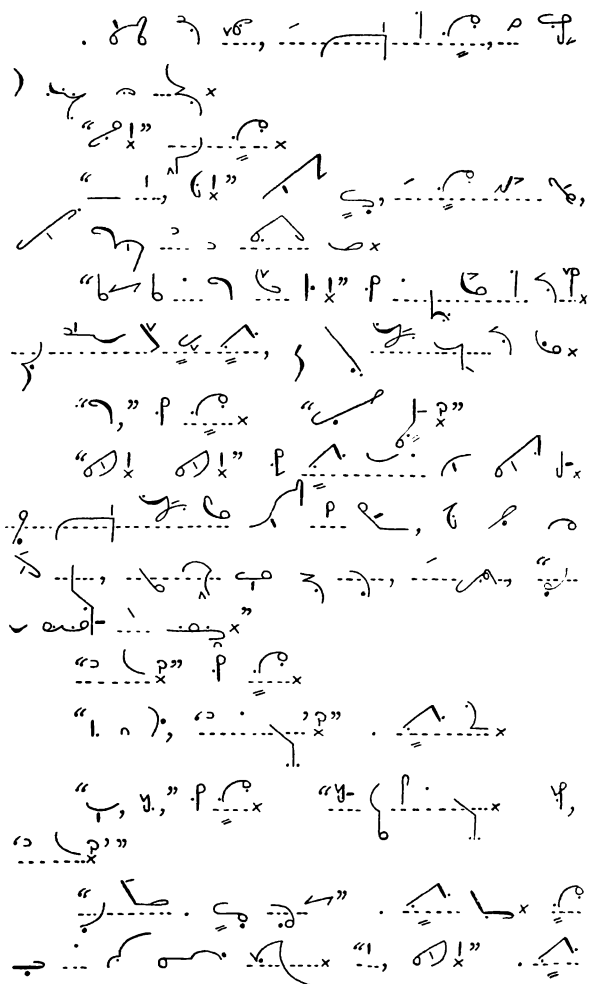


[illegible]

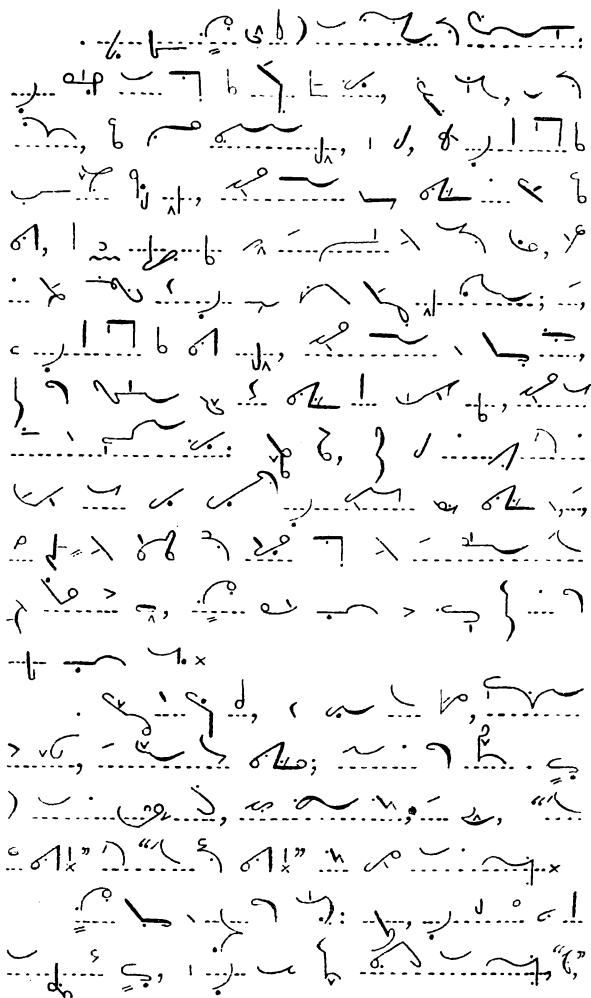










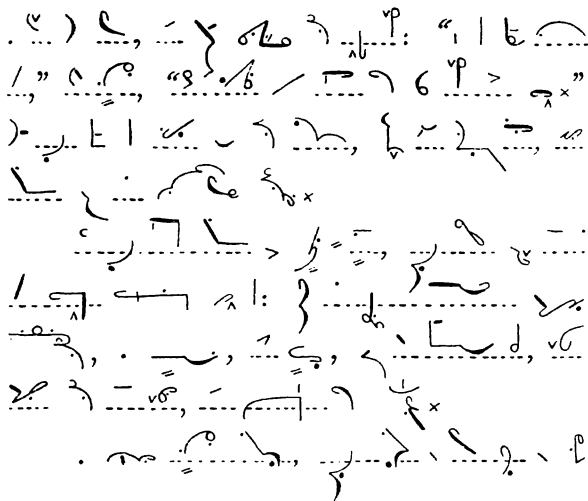

















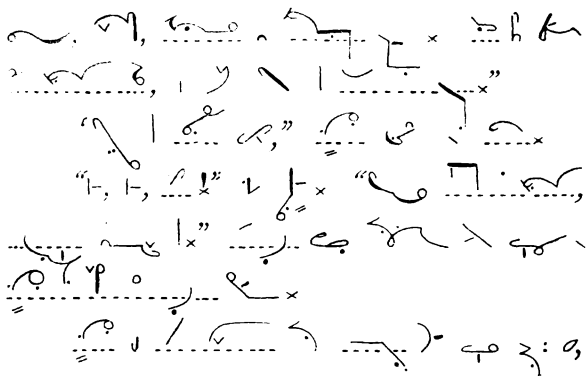




## CHAPTER IX

### THE MOCK-TURTLE'S STORY

“OU ( ^ s v \ ) , n 1 2  
 “” p j , e b e n e  
 y . o , p z e x  
 ) j e s e h ,  
 “” y . h e ) - e y x  
 “” j e ( e  
 j , ( ) , “” e h e x  
 e v e x e h e  
 e h e , “” e h e  
 e v e , “” e h e  
 e h e ( e h e  
 e h e e h e x e h e  
 e h e ) - e h e , n e  
 e h e e h e e h e  
 e h e e h e e h e e h e





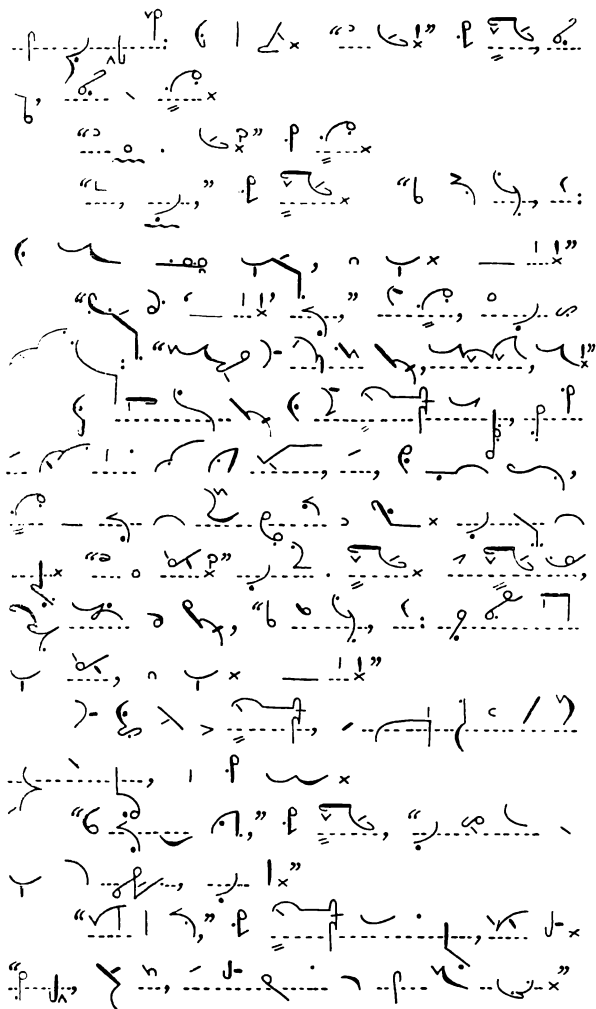




[illegible]







)- ( f j, r e b x  
 - z, "y- ^ z b x  
 1 . v x  
 "m," p f p, c . ) , "y . f x"  
 3 v . r . v .  
 y v . k . "Hickory!" r v ,  
 1 p . r r > f x . ) z 7





Handwritten musical notation on a four-line staff, featuring various notes, rests, and bar lines. The notation is written in a cursive style, typical of early manuscript notation. The staff is divided into measures by vertical bar lines. The notes are connected by horizontal lines, indicating a continuous melody. The notation includes various note values, such as minims and crotchets, and rests. The overall style is characteristic of early manuscript notation, possibly from the 15th or 16th century.





# CHAPTER X

## THE LOBSTER-QUADRILLE


 HE

Musical notation for the first system, featuring various notes, rests, and accidentals on a five-line staff.

Musical notation for the second system, continuing the piece with similar notation.

Musical notation for the third system, including some notes with slurs.

Musical notation for the fourth system, featuring a double bar line and various notes.

Musical notation for the fifth system, including notes with slurs and accidentals.

Musical notation for the sixth system, featuring a double bar line and various notes.

Musical notation for the seventh system, including notes with slurs and accidentals.

Musical notation for the eighth system, featuring a double bar line and various notes.

Musical notation for the ninth system, including notes with slurs and accidentals.

Musical notation for the tenth system, featuring a double bar line and various notes.

Musical notation for the eleventh system, including notes with slurs and accidentals.

Musical notation for the twelfth system, featuring a double bar line and various notes.

Musical notation for the thirteenth system, including notes with slurs and accidentals.

Musical notation for the fourteenth system, featuring a double bar line and various notes.

Musical notation for the fifteenth system, including notes with slurs and accidentals.

Musical notation for the sixteenth system, featuring a double bar line and various notes.

Musical notation for the seventeenth system, including notes with slurs and accidentals.

Musical notation for the eighteenth system, featuring a double bar line and various notes.

Musical notation for the nineteenth system, including notes with slurs and accidentals.

Musical notation for the twentieth system, featuring a double bar line and various notes.



"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

"*١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ١٠*"

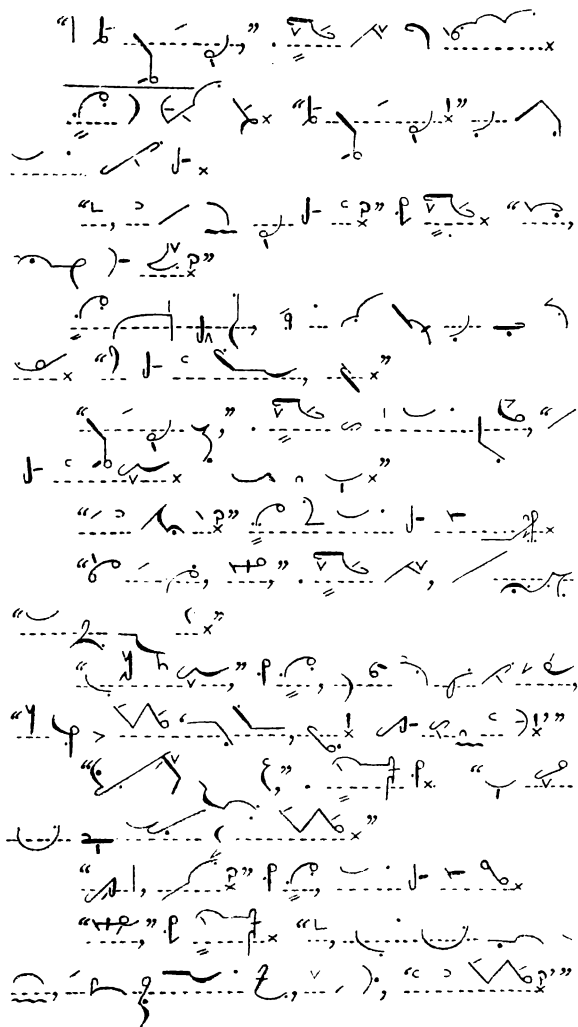
"۱، ۲، ۳،" ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲  
 ۱۳ ۱۴ ۱۵ ۱۶ ۱۷ ۱۸ ۱۹ ۲۰ ۲۱ ۲۲  
 ۲۳ ۲۴ ۲۵ ۲۶ ۲۷ ۲۸ ۲۹ ۳۰ ۳۱ ۳۲  
 ۳۳ ۳۴ ۳۵ ۳۶ ۳۷ ۳۸ ۳۹ ۴۰ ۴۱ ۴۲:



"۱، ۲، ۳،" ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲  
 ۱۳ ۱۴ ۱۵ ۱۶ ۱۷ ۱۸ ۱۹ ۲۰ ۲۱ ۲۲  
 ۲۳ ۲۴ ۲۵ ۲۶ ۲۷ ۲۸ ۲۹ ۳۰ ۳۱ ۳۲  
 ۳۳ ۳۴ ۳۵ ۳۶ ۳۷ ۳۸ ۳۹ ۴۰ ۴۱ ۴۲:









1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 "P. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 "N. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

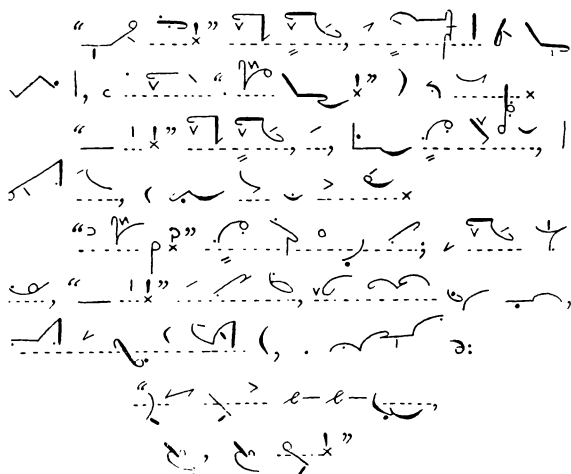
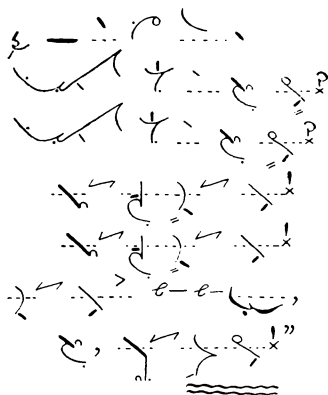












## CHAPTER XI

## WHO STOLE THE TARTS?



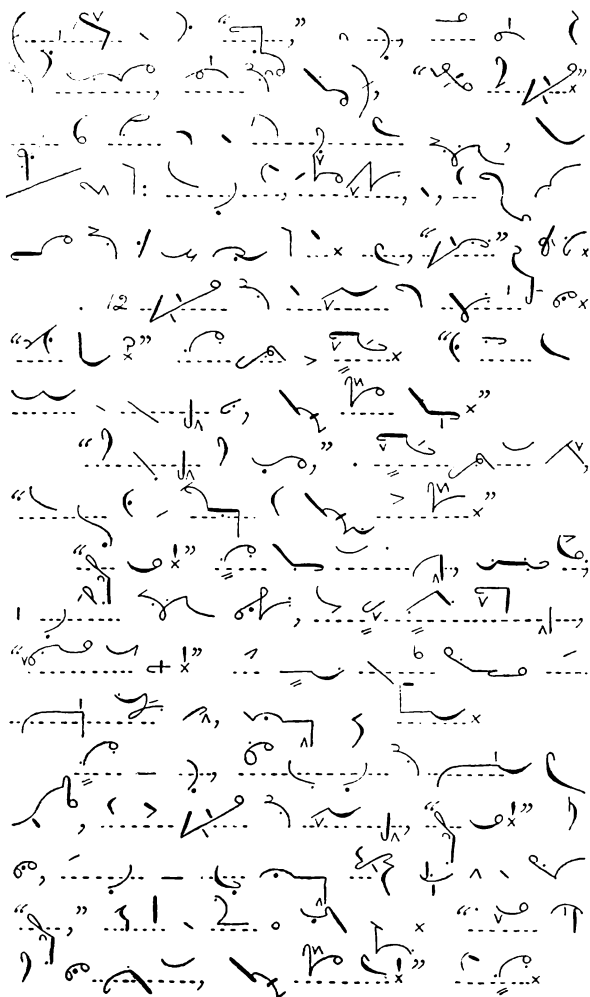
HE

THE

Handwriting practice sheet for the letter 'T' on ruled lines. The letter 'T' is shown in a decorative box at the top left. The sheet contains multiple rows of the letter 'T' written in a cursive style, with some letters being lowercase and others uppercase. The letters are written on a background of three horizontal lines (top, middle, and bottom) and are connected to the next letter in the row. The letters are written in a cursive style, with some letters being lowercase and others uppercase. The letters are written on a background of three horizontal lines (top, middle, and bottom) and are connected to the next letter in the row.

. / , 5 , 2 - ; - 3 0 .  
 - 8 - , 9 1 - 1 - , - }  
 0 - - x  
 " 6 1 - , " - ; " 6 12 - "





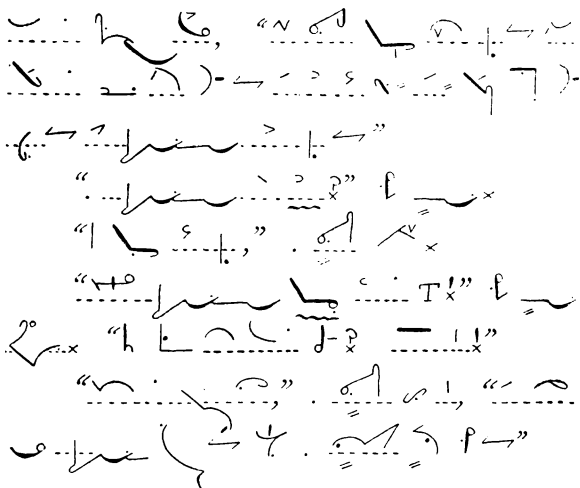


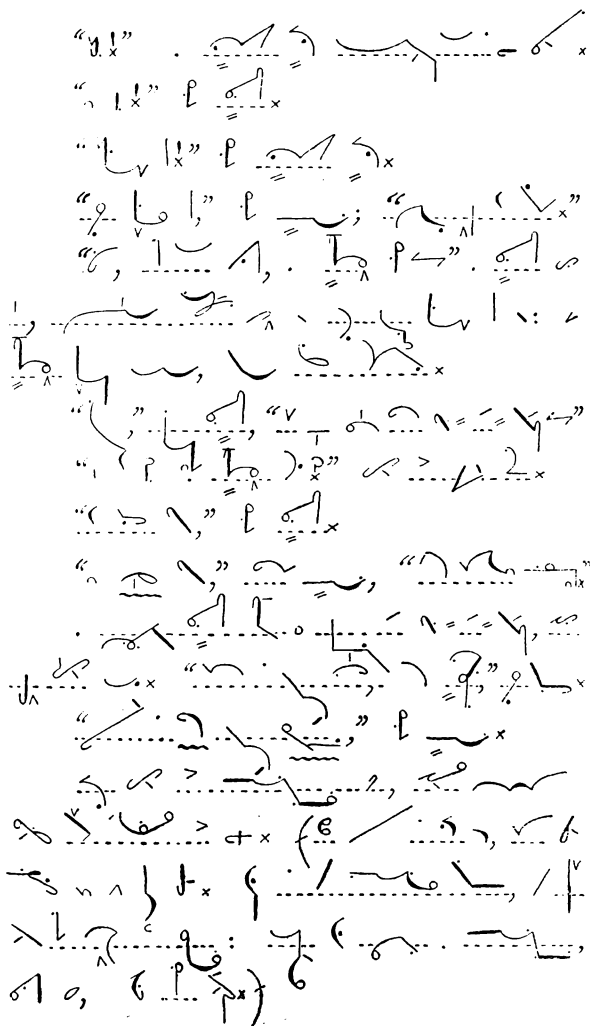




Handwritten musical notation on a four-line staff, featuring various notes, rests, and clefs. The notation is written in a cursive style, typical of early manuscript notation. The staff is divided into four lines by three horizontal dashed lines. The notes are written in a dark ink, and the rests are indicated by horizontal lines. The clefs are also visible at the beginning of the staff.









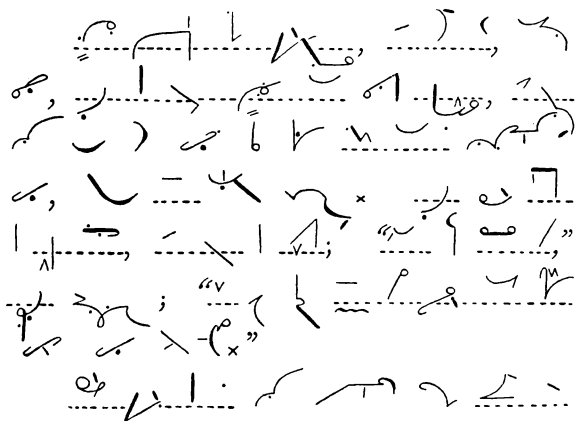
[illegible]



## CHAPTER XII

### ALICE'S EVIDENCE







"42x"

"١ ٢ ٣" ٤ ٥, "٦ ٧ ٨  
 ٩, / ١٠ ١١, ١٢ ١٣"  
 "١٤ ١٥ ١٦" ١٧ ١٨ ١٩  
 "٢٠ ٢١ ٢٢" ٢٣ ٢٤ ٢٥  
 ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢  
 ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩  
 "٤٠ ٤١ ٤٢" ٤٣ ٤٤ ٤٥  
 "٤٦ ٤٧ ٤٨" ٤٩ ٥٠ ٥١  
 ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨  
 ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥  
 "٦٦ ٦٧ ٦٨" ٦٩ ٧٠ ٧١  
 ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨  
 "٧٩ ٨٠ ٨١" ٨٢ ٨٣ ٨٤  
 ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١  
 "٩٢ ٩٣ ٩٤" ٩٥ ٩٦ ٩٧  
 ٩٨ ٩٩ ١٠٠ ١٠١ ١٠٢ ١٠٣ ١٠٤  
 "١٠٥ ١٠٦ ١٠٧" ١٠٨ ١٠٩ ١١٠  
 ١١١ ١١٢ ١١٣ ١١٤ ١١٥ ١١٦ ١١٧  
 "١١٨ ١١٩ ١٢٠" ١٢١ ١٢٢ ١٢٣  
 ١٢٤ ١٢٥ ١٢٦ ١٢٧ ١٢٨ ١٢٩ ١٣٠

"| k ~~~~~ > < |" p ~~~~~ "L, n  
 v- ~~~~~ y ~~~~~ > ~~~~~ < |"  
 "A, (," p ~~~~~ x  
 . ~~~~~ b ~~~~~ x "✓ )  
 ~~~~~ 2x  
 "✓ , ~~~~~ > ~~~~~ < ,  
 ~~~~~ > ~~~~~ < : ( ~~~~~ x"  
 } + ~~~~~ +, ~~~~~ ~~~~~ A ~~~~~ :

"( n | ~~~~~ ,  
 ~~~~~ ~~~~~ ~~~~~ :  
 ~~~~~ ~~~~~ ~~~~~ ,  
 | p ~~~~~ o x

\* \* \*

"p e ( ~~~~~ y ~~~~~  
 ( ~~~~~ ~~~~~ ) :  
 ~~~~~ ~~~~~ ~~~~~  
 ~~~~~ ~~~~~ ~~~~~  
 ~~~~~ ~~~~~ ~~~~~

"v ~~~~~ ( ~~~~~ ,  
 ~~~~~ ~~~~~ ~~~~~ ;  
 ( ~~~~~ ~~~~~ ~~~~~ ,  
 ~~~~~ ~~~~~ ~~~~~ x

\* \* \*

"( ~~~~~ ~~~~~ ~~~~~  
 ~~~~~ ~~~~~ ~~~~~ ,  
 ~~~~~ ~~~~~ ~~~~~  
 ~~~~~ ~~~~~ ~~~~~ x















